just as far as the limit which morality sets to intellect, and only wrote music that has " no past."

152.

BEETHOVEN AND MOZART.—Beethoven's music often appears like a deeply emotional meditation on unexpectedly hearing once more a piece long thought to be forgotten, "Tonal Innocence": it is music about music. In the song of the beggar and child in the street, in the monotonous airs of vagrant Italians, in the dance of the village Inn or in carnival nights he discovers his melodies. He stores them together like a bee, snatching here and there some notes or a short phrase. To him these are hallowed memories of " the better world," like the Ideas of Plato.—Mozart stands in quite a different relation to his melodies. He finds his inspiration not In hearing music but In gazing at life, at the most stirring life of southern lands. He was always dreaming of Italy, when he was not there.

153-

RECITATIVE.—Formerly recitative was dry, but now we live in the age of moist recitative. It has fallen into the water, and the waves carry it whithersoever they list.

154-

"CHEERFUL" Music. — If for a long time we have heard no music, it then goes like a heavy southern wine all too quickly into the blood and leaves behind It a soul dazed with narcotics, half-